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trast, the laws of the game of whist, appear printed on fan-leaves. The history of England since the Conquest is set forth on a fan printed in 1793, introduced by a moral in verses :

The historic page, with useful lessons fraught,  
Awakes the mind to ev'ry serious thought ;  
It clearly proves, within its ample range,  
That all is vanity that time can change.

Views printed on fans seem also to have been very popular in the last century. St. James's Park, including old Buckingham House, Westminster Abbey, and Whitehall, as they appeared in 1741, are depicted on the oldest fan of this kind that has come under our notice. Fans with views of St. James's Square, of a plan of the King's Theatre, and of other sites in London, are dated 1788 and 1798, and representations of favorite watering-places occur on fans early and late in the eighteenth century.

#### WINDSOR PALACE TREASURES.

IMMENSE sums of money have been lavished on the furniture and decoration of Windsor Castle. Especially full of treasures is the great corridor, as it is called, which connects the private apartments with the rest of the edifice. This corridor is really one of the wonders of Windsor, yet so singularly constructed that its treasures can hardly be seen except on a very bright day. It is of immense length, but narrow, and a day or two might be spent pleasantly in it, although the side light is ill-adapted for displaying the pictures, among which are superb specimens of Reynolds, Gainsborough, and Romney ; portraits of Pitt and other statesmen, of soldiers and princes, and one of Lord Thurlow absolutely priceless. Beneath the pictures stand busts of celebrated persons, groups in bronze, and a great wealth of cabinets in ebony, ormolu, old buhl, and that antique Oriental work which made the Japanese ambassadors wild with envy when they saw it on the occasion of their visit. In cabinets and cases of all shapes and kinds are hundreds of pieces of "pâte tendre" of the best period of Sèvres, forming part of that famous collection made for King George IV. Before the specimens of "bleu de roi," "vert pomme," "œil de perdrix," and "rose Pompadour," the china maniac stands transfixed, until his attention is directed to some marvellous old Chelsea. Between the cabinets and busts stand vases of old Chinese and Japanese ware, any of which would be the lion of a public sale ; but so high is the tone of decoration here, that they only seem in keeping with the general effect.

Opening on the great corridor is a suite of drawing-rooms all luxuriously furnished—though not in what is now considered artistic taste—and glowing with rich hues. These rooms contain some of the best work of various kinds ever produced. The white drawing-room, which is not yellow like that of a similar name at Buckingham Palace, is entered through doors which close as exactly and noiselessly as those of a cabinet. It is decorated (as its name implies) mainly in white and gold, in the later style of Louis Seize, fine carvings, heavily gilt, standing out boldly from a white ground. This handsome room, looking from a great bay window over the home park, is not cluttered with furniture, but a couple of Gouthière cabinets in it could hardly be matched in Europe, Russia not excepted. The talk of Windsor assesses their value at ten thousand pounds, but their perfection, like that of the bronzes,

the candelabra, and other ornaments, passes description. Two of the pictures which adorn the walls of the white drawing-room represent the queen and the late Prince Albert at the period of their wedding. The bridegroom wears a rifleman's dress of dark green, and is every inch of him the "ideal knight."

Next to the little-used white drawing-room is the green drawing-room, with great panels of green-flowered satin let into the walls. The rich hangings and handsome furniture, even the superb fire-place, of this central

plates and other pieces purporting to have formed part of this famous set find their way from time to time into auction-rooms, and fetch enormous prices ; but the only theory that can be set up concerning them is that they are rejected pieces, for the whole service at Windsor is complete, with the exception noted, as supplied to the French king. Other wonderful pieces of Sèvres are ensconced in the cabinets of the green drawing-room—services decorated with flowers and with animals, and beautifully painted. There are huge bowls by dozens,

all of the very finest kind and period, the latter days of Louis XV., and the early ones of his hapless successor. Connoisseurs skilled in china have estimated the value of the contents of the green drawing-room at \$1,000,000, but this must be as rough an estimate as that of the famous gold plate, said to be worth many millions, and which certainly does weigh several tons, at the least. Beyond this drawing-room the queen rarely goes, except on the occasion of a state dinner, when the royal dining-room in the Prince of Wales's tower is occupied.

The crimson drawing-room is generally occupied by the ladies and gentlemen of the household, and to eyes greedy of color is more attractive than either the green or white room. Crimson satin glows on the walls and on the furniture, and throws into strong relief the magnificent malachite vase, presented to the queen by the late Emperor Nicholas of Russia, and several beautiful cabinets inlaid with Florentine mosaic. Here, too, is the grand pianoforte on which

the queen received her first lessons, as well as a bevy of Winterhalters, and a good portrait of the Duke of Kent by Beechy.

Immediately beyond the crimson room is the royal dining-room, only used on state occasions, and capable of accommodating a large party of guests. Everything in this apartment is in the simplest possible style. Plain gilt mouldings and handsome rosewood form its only

decoration, excepting the wine-cooler designed by Flaxman for George IV. when Prince Regent. This extraordinary work is several feet in length, and may be described as a *Capo di Monte* tureen translated into silver-gilt. Bacchanalian groups dance round its "swelling port ;" fruit, reptiles, and animals cling to the rim, and the common objects of the sea-shore incrust the base. How such a richly-confused work of art was evolved from the severe imagination of Flaxman must ever remain a mystery, like the precise loss of hard cash that its production entailed upon everybody who had anything to do with it. Happily it was not so fatal as the Albert Memorial, which killed everybody at first concerned with it ; but this punch-bowl, or wine-cooler, or font, or pap-boat—for it has served every one of these purposes—was a matter serious enough in its day.

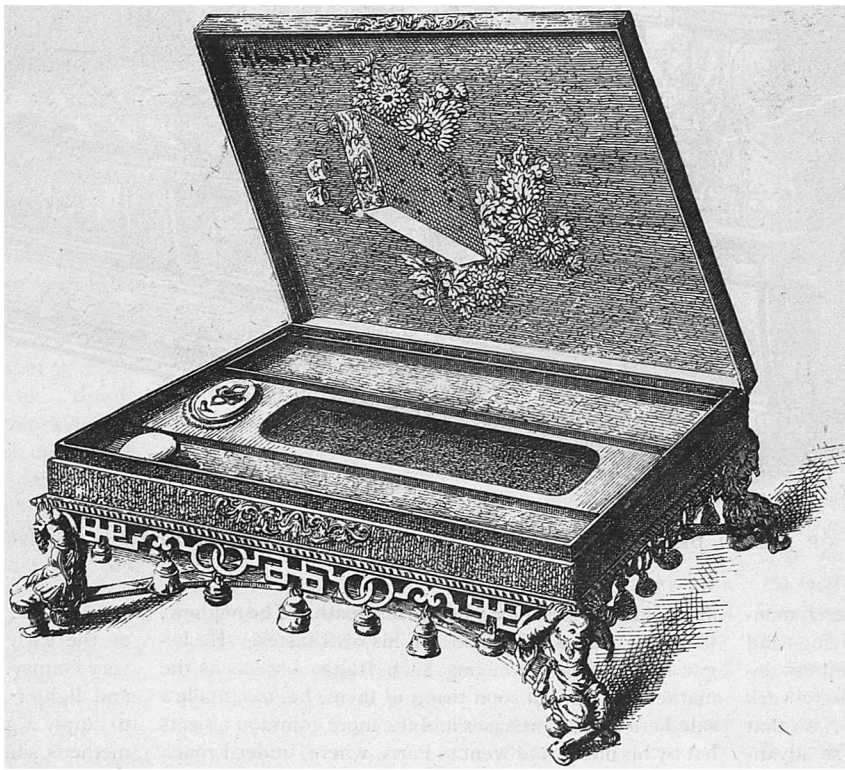
This, however, is not the dining-room occupied daily by the queen. At the other end of the corridor, just over the queen's entrance to the castle, is an octagonal room, sober in tone and plain almost to the exaggeration of plainness in its decoration. Lined with oak, it contains only three objects of a pictorial character. Two of these are

in Gobelins tapestry, and represent an appetizing subject of a boar hunt. The third is of quite another character ; it is a portrait painted recently by the Baron Von Angeli, whose picture of the crown princess created so much sensation in the exhibition of the Royal Academy three or four years since. It is the triumph of almost brutal realism. From the widow's cap to the clasped hand it is a positive, but unflattering likeness of the queen, and preferred by her on that ac-



ROCK-CRYSTAL EWER AND BASIN. FROM MARIE ANTOINETTE'S COLLECTION.

drawing-room are lost sight of in the great wealth of Sèvres contained in the various cabinets. The quantity of this rare porcelain is almost as remarkable as its quality. Most important of all is the service made for Louis XVI. which afterward became the property of George IV. No such set of "bleu de roi" exists elsewhere. The color is perfect, and the paintings are by the most eminent artists ever employed at the royal



PAINT-BOX IN OLD JAPANESE LACQUER. FROM MARIE ANTOINETTE'S COLLECTION.

porcelain manufactory. This wonderful service is not overdone with the blaze of color and the rich heavy gilding peculiar to Sèvres. Inside the gilt rim, with its inner band of "bleu de roi," is a plain white zone, within which is the picture, framed as it were in plain gold. There is another peculiarity about this grand service. It is complete, with the trifling exception of a couple of plates, broken or stolen in the time of George IV., who sometimes used part of it at breakfast. Stray

count above all her other portraits. It is the antithesis of a Winterhalter—the work of a painter after Cromwell's own heart. Not only is every feature painted with its defects exaggerated, its harder lines intensified, but even the shade of complexion is strengthened. It might be said to be the portrait of a monarch painted by a republican. Yet it is the favorite of the queen, and hangs immediately above and behind the chair she habitually occupies at dinner and luncheon.

#### THE SAN DONATO COLLECTION.

JUST outside of the Porta al Prato of Florence is Prince Demidoff's Palace at San Donato, where there is advertised to take place this month the most important sale of art treasures ever known. For months past pages upon pages of engravings representing the most notable objects in the prince's collection have been published in *L'Art*, the great French art journal, and and these with many others—some 200 in all—are to be gathered into a sumptuously printed catalogue, which is to be sold throughout the civilized world. The expense is borne by the prince, who is to devote half of the proceeds of the sale of the book to the completion of the façade of the Duomo and the other half to the poor of Florence. Mr. James Jackson Jarves sends to *The New York Times* an interesting account of what is to be done at this extraordinary auction, from which we make the following extract:

"Excursion trains from Paris are in the programme of preparations. The sale is managed by the well-known experts and appraisers, M. Charles Pillet and M. Charles Mannheim, of Paris, and M. Victor Le Roy, of the Belgian Museums, of Brussels, under the general superintendence of M. Léon Gaucherel, manager of *L'Art*. By means of this journal engravings and drawings of the principal objects, with letter-press descriptions by Paul Leroi, are widely scattered every week wherever there are lovers of art and bric-à-brac, so that probably there has never been a similar sale so advantageously advertised, not to mention the fact that San Donato for a half century has been itself one of the chief show palaces of Europe.

"As the illustrated catalogue will not be on sale at the book-shops, but will form a special art-work of interest to connoisseurs and collectors, it is calculated that the subscriptions will amount to a considerable sum. At all events, *L'Art* itself will be a great gainer by the costly advertising of this remarkable sale, which is to include everything movable in the palace and on the grounds, forming a mass of objects valued at 4,000,000 francs. There are rare sculptures—masterpieces of the Dutch schools, some of which cost from \$30,000 to

\$50,000 each, among them an unrivalled Jan Steen, 'The Family Musical Party'—porcelains, bronzes, jewelry, tapestries, relics of the great Napoleon, hangings, embroideries, every species of bric-à-brac, gold and silver work, malachite and lapis lazuli ornaments, sumptuous furniture, books, wines, carriages, the rare plants of the hot-houses, in short, the gatherings and caprices of a man of an untold income, good and bad, bought as a diversion or to kill time, with no intelligent system or genuine passion and knowledge, but governed by the fleeting whim or influence of the moment and opportunity.

"The uncle of the present prince, husband of the Princess Mathilde, was a man apparently of more genuine taste, for he collected many beautiful Italian works of the best period, besides Dutch and German art. But even his immense wealth proved insufficient to meet his expenditures, and after borrowing largely on his art collections, he finally dispersed them at

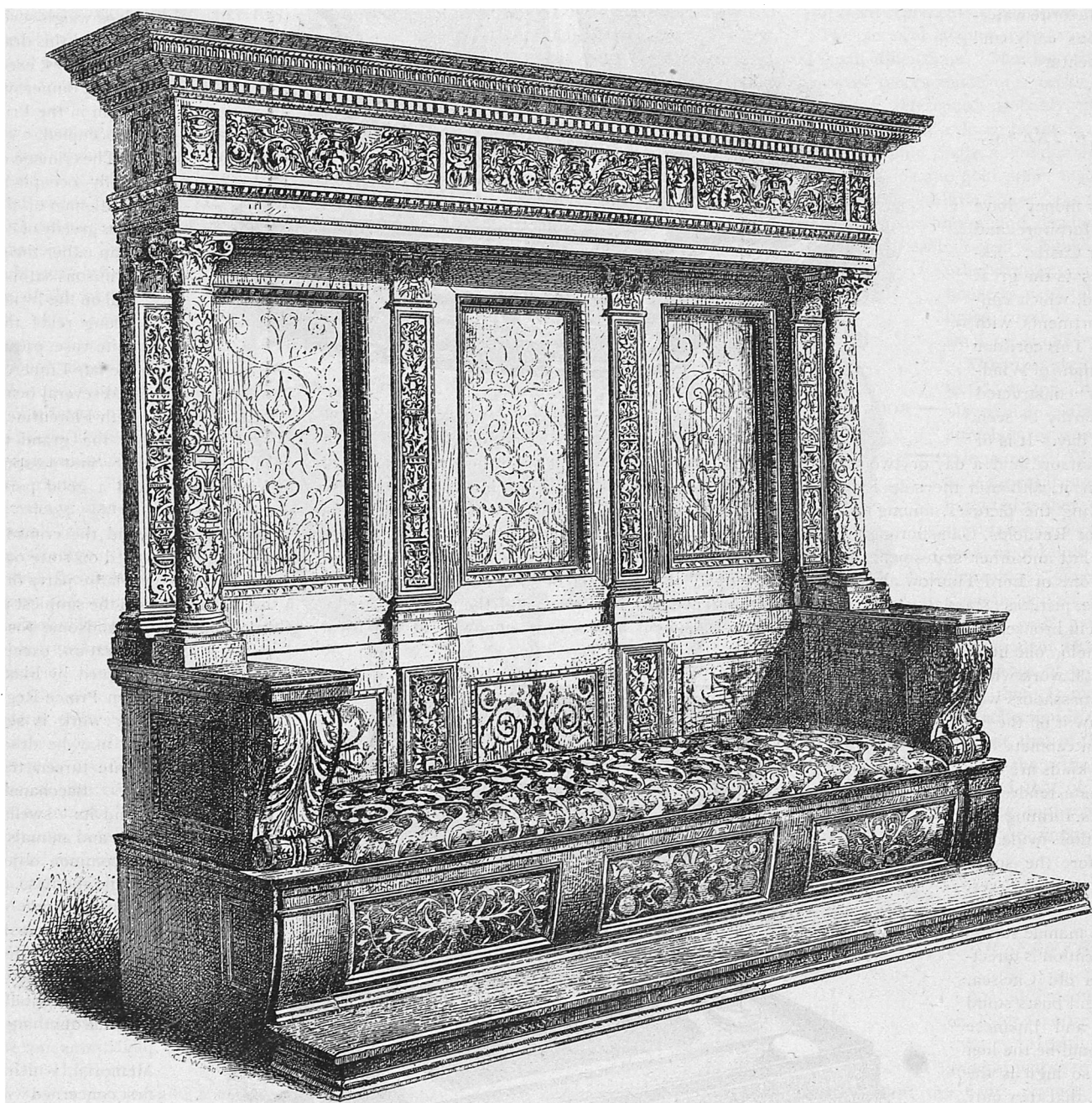
resented. We know that Sypher & Co. of New York have commissioned an expert to look after their interests, and probably many other American bric-à-brac dealers have done the same thing.

The illustration represents a sumptuous throne or royal seat, made in the latter part of the fifteenth century by Florentine artists, for Julian de Medici, Duke of Nemours. It is most elaborately adorned with panels, columns, pilasters, arabesques, and a multitude of rich and delicate ornamental devices.

IN the Bryant Collection in the Museum of the Historical Society of New York is a painting by Van Dyck, representing Charles I., on the same canvas, in front, profile, and three-quarter views. This painting was used by the Italian sculptor Bernini in making a bust of the king, whom he had never seen. It was also used for the bronze statue in Trafalgar Square.

This statue of Charles I. has a curious history. A cutler bought it for its weight in metal after the downfall of the king. Under the rule of Cromwell he used to sell with great secrecy, to the royalists, trinkets and tokens supposed to be made out of the bronze of the statue. After he had disposed in this manner of more pieces than could possibly have been made out of the statue, to the great astonishment of the Royal party he produced the statue intact after the Restoration and sold it to the city at a good profit.

LIMOGES enamels derive their name from a town in France, where they were first made, and which for centuries was the great centre of the manufacture of plates, cups, and vases, enamelled on copper in light colors over a dark ground. In the early part of the fifteenth century the only table



THRONE OF JULIAN DE MEDICI, DUKE OF NEMOURS. IN THE SAN DONATO COLLECTION.

ware in use was the heavy and coarse majolica of Italy or the early specimens of French faïence, which were very clumsy. The desire to make a ware more delicate and lighter induced some French artisans to attempt to apply a glaze on the surface of a metal plate, using methods similar to those employed in glazing earthen ware. The first successful results on record are identified with the names of Mardon, Leonard, and Jean Pénicaud.

Most persons have had the opportunity of admiring magnificent screens in Japanese or Indian embroidery, protected by glass; but such treasures are often cumbersome, besides being out of general reach. To those possessing choice and small bits of this needlework may be recommended a most happy use of them, seen lately at a French exhibition. In a looking-glass frame of exquisitely carved wood, compartments had been left for the insertion of Eastern work under glass; the side ones were long and narrow, and the top and bottom ones formed medallions, very much in the same way as china plaques or paintings.

It is probable that most of the articles to be sold will bring more than they are worth—for the sale has been so lavishly advertised that the competition will be enormous. It is understood that the Rothschilds, Lord Dudley, and other wealthy collectors will be present or rep-